

# STRANGER THINGS

**#105**

## **THE FLEA AND THE ACROBAT**

**Hopper breaks into the lab while Nancy and Jonathan confront the force that took Will. The boys ask Mr. Clarke how to travel to another dimension.**

**EXT. HAWKINS LAB – NIGHT**

A male scientist opens the door for a female scientist.

FEMALE SCIENTIST: Thanks.

**EXT. HAWKINS LAB – NIGHT**

Hopper hides in the shadows around the corner, waiting for the scientists to walk away. The door closes slowly. Hopper rushes to slip in before it closes, looking to make sure he isn't spotted.

**INT. HAWKINS LAB – HALLWAY – NIGHT**

Hopper rounds a corner, sticking his head around to make sure no one is in the other hallway before entering it. As he begins to walk down the hallway, a pair of scientists walks out of another hallway. Hopper rushes to enter a room and hides behind the door, breathing heavily. The scientists walk past, talking to each other, unaware of Hopper. After a few moments, he moves to leave the room.

**INT. HAWKINS LAB – HALLWAY – NIGHT**

Hopper walks quickly, looking behind him every so often to make sure he's not spotted. He comes across a quarantined area, staring at the zipper door. He looks down the hallway before looking back at the zipper door, sighing and opening it, stepping through. Hopper rounds the corner, finding a set of doors. He tries to open them. They're locked.

HOPPER: No.

Hopper pulls on the doors again. He sighs. He looks to the side and sees the badge swiper. Behind him, the Head of Security rounds the corner, holding his gun up to Hopper.

HEAD OF SECURITY: Hands up. Hands up!

HOPPER: Whoa, whoa, whoa, whoa, whoa, whoa.

Hopper slowly turns around to face the Head of Security, his hands up. A soldier has joined the Head of Security, also holding his gun up to Hopper.

HEAD OF SECURITY: Forget all the cameras, bub?

HOPPER: Look, Dr. Brenner asked for me specifically. Okay? How else do you think I got in here?

Hopper scoffs. The soldier lowers his gun. The Head of Security pulls out his walkie talkie.

HEAD OF SECURITY: What's your name again?

HOPPER: It's Jim Hopper. Chief Jim Hopper.

HEAD OF SECURITY: (to walkie talkie) Yeah, I've got Jim Hopper-

Hopper punches the Head of Security, pulling out his gun and holding it up to the soldier. He pushes the soldier against the wall.

MAN (ON WALKIE TALKIE): Come again?

Hopper takes the soldier's gun.

MAN (ON WALKIE TALKIE): We did not copy your last name. Did you...

The walkie talkie cuts off. Hopper notices the soldier's badge.

HOPPER: Hey...you mind if I borrow this one?

Hopper pulls the soldier's badge off. He swipes the soldier's badge, still holding his gun up. The swiper beeps and flashes green, and the doors buzz.

**INT. HAWKINS LAB – HALLWAY – NIGHT**

Hopper opens the door and walks in, eyes and gun trained on the soldier, who remains against the wall. Once the door closes and locks, Hopper lowers his gun and looks around. He shoots the badge swiper, frying it.

**INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – NIGHT**

Joyce sits on the couch, wrapped in a blanket. Lonnie pours Joyce a drink.

LONNIE: Drink. It'll calm your nerves. Help you think straight, yeah?

Lonnie sits down next to Joyce, picking up the drink he poured himself.

JOYCE: I don't know what to do.

LONNIE: I know. I know.

JOYCE: This whole time...I...I could...I could feel him. He was...he was so close. He was...he was right there.

Joyce points at the wall the Demogorgon came out of. A blue tarp hangs over the hole, blowing slightly with the breeze. Thunder rumbles.

JOYCE (CONT'D): I knew he was alive. Our hands...our hands were almost touching. Now it's like I...uh...

Joyce starts crying.

JOYCE (CONT'D): God, it's like I can't feel him anymore.

Joyce looks at Lonnie. He doesn't say anything.

JOYCE (CONT'D): Don't look at me like that.

LONNIE: Like what?

JOYCE: Like how everybody is looking at me. Like I'm out of my damn mind.

LONNIE: Hey. You're not gonna like this, but I think you need to seriously consider the possibility that all this...

Lonnie pauses.

LONNIE (CONT'D): It's in your head.

Joyce scoffs.

LONNIE (CONT'D): You remember your Aunt Darlene?

JOYCE: No. No, this is not that.

LONNIE: I mean, when something like this happens, your mind makes up stuff for you to cope, you know? I mean, Jesus, there's a funeral tomorrow for our little boy and you're saying his body is fake. He's in the wall. I mean, how do you explain that?

Joyce lets out a sob.

LONNIE (CONT'D): It just doesn't make sense. It doesn't. At least go talk to a shrink or...what about Pastor Charles or someone-

JOYCE: I don't...well, they can't help.

LONNIE: Joyce, you just told me...that Will is gone. What else is there to do?

Joyce sniffles, putting her head in her hands. She reaches and grabs her drink, downing it. Putting the glass down on the coffee table, she grabs the bottle of liquor and pours another glass.

**INT. HAWKINS LAB – HALLWAY – NIGHT**

Hopper walks down, using a torch to see.

HOPPER: Will? Will?

Hopper comes across what appears to be an office, shining his light inside.

HOPPER (CONT'D): Will?

Hopper keeps walking down the hallway.

HOPPER (CONT'D): Will?

Hopper comes across what looks like a bedroom, walking inside. He shines the torch on the security camera, before he shines it on the bed. A stuffed lion rests on the bed. He shines the torch on the wall above the bed, seeing a drawing. The drawing has two people, one labelled 11 and one labelled Papa. Hopper clenches his jaw.

**INT. WHEELER HOUSE – BASEMENT – NIGHT**

Eleven lies on the couch. Mike sits on the other end, near her feet.

MIKE: What was Will saying? Like home...like home...but dark?

Mike stands up, walking over to Lucas and Dustin. Lucas sits on a chair. Dustin sits on the stairs.

LUCAS: And empty.

DUSTIN: Empty and cold. Wait, did he say cold?

LUCAS: I don't know. The stupid radio kept going in and out.

DUSTIN: It's like riddles in the dark.

Mike paces in front of the couch.

MIKE: Like home. Like his house?

LUCAS: Or maybe like Hawkins.

ELEVEN: Upside down.

LUCAS: What'd she say?

MIKE: Upside down.

LUCAS: What?

Mike walks over to the table. The D&D board still rests face down.

MIKE: Upside down.

Mike sits down at the table. He flips the D&D board right side up.

MIKE (CONT'D): When El showed us where Will was, she flipped the board over, remember?

Lucas and Dustin join Mike at the table, sitting down. Mike flips the D&D board face down.

MIKE (CONT'D): Upside down. Dark. Empty.

LUCAS: (to Dustin) Do you understand what he's talking about?

DUSTIN: No.

MIKE: Guys, come on, think about it. When El took us to find Will, she took us to his house, right?

LUCAS: Yeah. And he wasn't there.

MIKE: But what if he was there? What if we just couldn't see him? What if he was on the other side?

Mike flips the D&D board right side up.

MIKE (CONT'D): What if this is Hawkins and...

Mike flips the D&D board face down.

MIKE (CONT'D): This is where Will is? The Upside Down.

DUSTIN: Like the Vale of Shadows.

**INT. HAWKINS LAB – HALLWAY – NIGHT**

Hopper walks through, looking around.

HOPPER: Will?

Hopper runs past a room with hazmat suits. An alarm is blaring in the distance.

HOPPER (CONT'D): Will?

Hopper continues down another hallway.

HOPPER (CONT'D): Will?

Hopper rounds a corner, coming across an elevator. He rapidly presses the button. He looks down the hallway as he waits for the elevator to arrive. Faint voices can be heard, and torch lights are seen moving on the ground. The elevator opens. Hopper walks inside, rapidly pressing a button once inside. Soldiers can be heard yelling. They round the corner.

SOLDIER: I see him! Hey! Stop!

Hopper stares at them as the elevator closes.

**INT. WHEELER HOUSE – BASEMENT – NIGHT**

Dustin places Mike's D&D manual onto the table, flicking through it. Mike and Lucas watch him. Dustin comes across The Vale of Shadows' entry.

DUSTIN: "The Vale of Shadows is a dimension that is a dark reflection or echo of our world."

**INT. HAWKINS LAB – HALLWAY – NIGHT**

The elevator opens. Hopper slowly walks out into the dark hallway. Particles can be seen in the air.

DUSTIN (O.S.): "It is a place of decay and death."

HOPPER: Will?

DUSTIN (O.S.): "A plane out of phase."

Behind Hopper, the elevator closes.

**INT. WHEELER HOUSE – BASEMENT – NIGHT**

DUSTIN (CONT'D): "A place of monsters."

Mike and Lucas share a look. Dustin looks at Lucas.

DUSTIN (CONT'D): "It is right next to you, and you don't even see it."

**INT. HAWKINS LAB – HALLWAY – NIGHT**

Electricity crackles. Lights flicker. Hopper coughs as he walks down the hallway.

HOPPER: Will? Will?

**INT. WHEELER HOUSE – BASEMENT – NIGHT**

MIKE: An alternate dimension.

LUCAS: But...how...how do we get there?

DUSTIN: You cast Shadow Walk.

LUCAS: In real life, dummy.

DUSTIN: We can't shadow walk, but...

Dustin looks over at Eleven.

DUSTIN (CONT'D): Maybe she can.

Mike and Lucas turn to look at Eleven.

MIKE: Do you know how to get there? To the Upside Down?

Eleven shakes her head. Lucas sighs in annoyance.

LUCAS: Oh, my God!

**INT. HAWKINS LAB – GATE ROOM – NIGHT**

Hopper coughs as he enters. He spots the Gate, looking at it.

HOPPER: What the hell?

Hopper slowly approaches the Gate. He reaches out a hand to touch it, feeling the webs that cover the membrane. Something moves behind him, startling Hopper. He quickly turns away from the Gate, pulling out his gun. He moves into the centre of the room, looking around. When he pivots towards the door, an agent in a hazmat suit is walking towards him.

HOPPER (CONT'D): Hey!

Hopper backs away from the agent.

HOPPER (CONT'D): Hey! Hey!

Another agent in a hazmat suit comes up behind Hopper, grabbing him.

Cut to black.

### **MAIN TITLES.**

### **CHAPTER FIVE: THE FLEA AND THE ACROBAT.**

#### **INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – NIGHT**

Jonathan opens the door and slams it behind him, staring at Joyce and Lonnie. They sit on the couch. The bottle of liquor is half empty. Lonnie leans forward.

LONNIE: Hey, kid.

JONATHAN: What's going on?

JOYCE: Your dad's, uh, gonna stay here tonight. On the couch.

Jonathan spots the tarp on the wall.

LONNIE: Yeah, I'm here as long as you need me, okay?

Jonathan walks over to the wall.

LONNIE (CONT'D): How are you holding up?

Jonathan moves the tarp, seeing the hole in the wall. He turns around, looking at Joyce.

JONATHAN: What happened?

LONNIE: Don't worry about that.

Jonathan walks closer to the couch.

JONATHAN: Mum...that thing you saw before, did it come back?

LONNIE: Jonathan, that's enough.

Jonathan sighs.

JONATHAN: Can we talk? Alone?

#### **INT. BYERS HOUSE (HAWKINS) – JONATHAN'S ROOM – NIGHT**

Jonathan and Lonnie stand inside.

JONATHAN: You need to leave.

LONNIE: Look, I know you're upset. We all are. But you need to listen to me. Your mother is sick. Really sick.

JONATHAN: Yeah. Well, you being here, you're just making things worse, like always.

LONNIE: Worse?

JONATHAN: Yeah.

LONNIE: She took down that wall with an axe. She said that Will was inside and that he's talking to her.

JONATHAN: Yeah. Maybe he was.

LONNIE: This isn't some kind of joke. Your mum was half frozen to death when I got here. Trembling, scared out of her mind. You come in here and you start feeding into her hallucinations or whatever the hell you want to call it, you're gonna push her right over the edge. You hear me?

Jonathan doesn't say anything. He stares at Lonnie, angry. Lonnie sighs.

LONNIE (CONT'D): Look, I'm on your side. I'm here to help. I'm gonna make things better around here for all of us.

Jonathan scoffs.

JONATHAN: Thank God you're here.

LONNIE: Do me a favour. At the funeral tomorrow, just behave. If not for me, for your mother.

Lonnie looks at the Evil Dead poster that Jonathan has on his wall. He points at it.

LONNIE (CONT'D): Take that down. It's inappropriate.

Lonnie leaves the room.

#### **INT. WHEELER HOUSE – MIKE'S ROOM – DAY**

Mike sits in front of his mirror, Ted adjusting his bowtie.

TED: Good.

MIKE: Ah! Dad, you're...you're choking me.

TED: Ah...there. It's supposed to be a little tight. Looks good.

#### **INT. WHEELER HOUSE – NANCY'S ROOM – DAY**

Karen zips up Nancy's dress.

KAREN: Here we go. You look nice, sweetie.

Nancy doesn't say anything.

KAREN (CONT'D): Anything else? You can borrow my black heels if you want. The ones you wore to Cathy's birthday.

Nancy shakes her head.



NANCY: I'm fine. Thanks.

**INT. CASTLE BYERS – DAY**

Chester walks inside and curls up on the makeshift bed, whimpering.

**INT. BYERS HOUSE (HAWKINS) – JONATHAN'S ROOM – DAY**

Jonathan struggles to figure out how to tie his tie. He ties it and looks at it in the mirror, seeing that he's done it completely wrong. He huffs, undoing it and pulling it off. He throws it down on his dresser.

**INT. BYERS HOUSE (HAWKINS) – WILL'S ROOM – DAY**

Joyce sits on the edge of Will's bed, glancing at the lamps and waiting for them to turn on. Lonnie stands in the doorway.

LONNIE: Come on. Time to go.

Joyce groans, not moving. Lonnie walks over and reaches his hand out to her.

LONNIE (CONT'D): Come on.

Joyce sighs, taking Lonnie's hand and standing up. The pair start to walk out of the room.

PASTOR CHARLES (O.S.): "Fear not, for I am with you. Be not dismayed, for I am your God."

**EXT. ROANE COUNTY CEMETERY – DAY**

A small crowd has gathered for the funeral. Most funeral-goers hold yellow roses in their hands.

PASTOR CHARLES (CONT'D): "I will strengthen you. Yes, I will help you. I will uphold you with my righteous right hand." It's times like these that our faith is challenged.

The camera pans across Joyce, Jonathan, and Lonnie. It moves up to Sue, then down to Lucas, moving across Dustin and Mike.

PASTER CHARLES (CONT'D)(O.S.): How, if He is truly benevolent, could God take from us someone so young, so innocent? It would be easy to turn away from God...but we must remember that nothing, not even tragedy, can separate us from His love.

Dustin spots something to his left and grins, getting Mike's and Lucas' attentions.

PASTOR CHARLES (CONT'D)(O.S.): We are here today to find comfort in the truth of scripture, and to surround Will and his family...

Mike and Lucas follow Dustin's gaze to see Jennifer, who is crying. She sniffles.

DUSTIN: Just wait till we tell Will that Jennifer Hayes was crying at his funeral.

Karen leans forward and shushes Dustin.

**EXT. ROANE COUNTY CEMETERY – DAY**

Will's casket sits in the ground. Funeral-goers throw their roses onto it as they walk past. The Wheelers approach the Byers.

KAREN: I'm so, so sorry.

LONNIE: Oh, thank you for coming.

Karen and Lonnie hug. Ted holds out his hand. Lonnie shakes it.

TED: Yeah, if there's anything we can do...

LONNIE: I appreciate it. Thank you so much.

Lonnie shakes hands with people as they come up to him. The camera slowly zooms in on Joyce. She looks unfocused.

LONNIE (CONT'D): (faintly) Take care, all right? Thanks. Thanks for coming out.

**FLASHBACK – INT. BYERS HOUSE (HAWKINS) – KITCHEN – DAY**

*Joyce stands at the stove, making breakfast. Will sits at the kitchen table, drawing. Joyce leans over to look at what Will's drawing. It's a drawing of the party's D&D characters. Will's character leads the pack, shooting fireballs.*

JOYCE: I see Will the Wise is back.

Will nods.

JOYCE (CONT'D): What's that shooting out of his cane?

WILL: Fireballs. I couldn't find the red crayon, so that's why it's green.

JOYCE: Oh, well...if he's so wise, why does he need fireballs?

*Joyce sets a sandwich down on the table next to Will.*

JOYCE (CONT'D): Why can't he just, you know, outsmart the bad guys?

WILL: Most of the time, yeah, totally. But...sometimes the bad guys are smart, too. You know?

JOYCE: Yeah. So he needs the fireballs?

WILL: Well, yeah, to burn them to a crisp.

JOYCE: All right. Well, I don't know who's been raising you, but I'm gonna get you some new crayons because it looks like he's shooting cabbages.

*Joyce messes up Will's hair. They both chuckle.*

**INT. HOPPER'S TRAILER – LOUNGE ROOM – DAY**

Hopper wakes up with a start, sweating profusely and breathing heavily. He sees that he's on the couch in his lounge room, a blanket tossed over him haphazardly. He turns slightly to see the rest of the cabin. Hopper sits up, noticing his coffee table. Cans of beer, empty pill bottles, and Tuinal pills are scattered across the table. Hopper's gun and wallet rest on the edge of the table. Hopper throws the blanket off and grabs his gun, rushing to the front door and running out into the front yard. He turns around, breathless, but sees no one.

**INT. HOPPER'S TRAILER – BATHROOM – DAY**

Hopper stands in front of the mirror, feeling his neck. He reaches up, feeling behind the mirror. He unscrews the light cover and unscrews the bulbs, checking them.

**INT. HOPPER'S TRAILER – LOUNGE ROOM – DAY**

Hopper walks in, unscrewing the ceiling light and checking it. He takes a cover off the wall and checks behind him. He pulls the backing off a painting. He checks in cupboards, radios, under tables, under chairs, in the phone, in a lamp, in his couch, in books. He tears his whole trailer apart. He sees the ceiling light in one of the rooms, stretching up and unscrewing the cover. He reaches up and pulls something down that was around the bulbs, holding it in his hands and breathing heavily. It's a bug. He grits his teeth in anger.

**INT. HAWKINS LAB – RADIO ROOM – DAY**

Agents listen to conversations on their headphones. At the end of the table, Brenner and the Lead Agent listen to a conversation from the day before.

LUCAS (ON HEADPHONES): Will! Will, it's us! Are you there?

DUSTIN (ON HEADPHONES): Can you hear us? We're here!

WILL (ON HEADPHONES): (distorted) Hello? Mum?

LUCAS (ON HEADPHONES): Why can't he hear us?

MIKE (ON HEADPHONES): I don't know!

WILL (ON HEADPHONES): (distorted) Mum, it's coming!

Brenner pulls the headphones away from his ears and puts them down.

BRENNER: She was there.

**EXT. ROANE COUNTY CEMETERY – DAY**

Jonathan and Nancy sit on the ground, looking at a map of Hawkins. It has three Xs drawn on it. In the background, funeral-goers are slowly leaving.

JONATHAN: This is where we know for sure it's been, right?

Nancy points at an X on the map.

NANCY: So that's...

JONATHAN: Steve's house.

Jonathan points at another X on the map.

JONATHAN (CONT'D): And that's the woods where they found Will's bike and...

Jonathan points at another X on the map.

JONATHAN (CONT'D): That's my house.

NANCY: It's all so close.

JONATHAN: Yeah. Exactly. I mean, it's all within a mile or something. Whatever this thing is, it's...it's not travelling far.

NANCY: You want to go out there.

JONATHAN: We might not find anything.

NANCY: I found something. And if we do see it...then what?

Jonathan sighs.

JONATHAN: We kill it.

**EXT. ROANE COUNTY CEMETERY – DAY**

Jonathan sits in the passenger seat of Lonnie's car, using a pocketknife to open the glovebox. Nancy stands outside, watching him.

NANCY: What are you doing?

JONATHAN: Just give me a second.

Nancy looks away to make sure no one's watching. Jonathan unlocks the glovebox, pulling out Lonnie's gun holding it up. Nancy's eyes go wide.

NANCY: Are you serious?

Jonathan takes the box of bullets and shoves it into his blazer pocket.

JONATHAN: What? You want to find this thing and take another photo? Yell at it?

Jonathan puts a few more things into his blazer pockets and closes the glovebox, hopping out of the car and closing the door.

NANCY: This is a terrible idea.

JONATHAN: Yeah, well, it's the best we've got.

Nancy scoffs slightly.

JONATHAN (CONT'D): What? You can tell someone, but they're not gonna believe you. You know that.

NANCY: Your mum would.

JONATHAN: She's been through enough.

NANCY: She deserves to know.

JONATHAN: Yeah, and I'll tell her...when this thing is dead.

**INT. HAWKINS MIDDLE SCHOOL – AV ROOM – DAY**

The Hawkins Middle Principal opens the door and walks in. Agent Repairman follows and walks over to the Heathkit.

HAWKINS MIDDLE PRINCIPAL: I don't know what in the world caused it.

AGENT REPAIRMAN: Let's take a look, huh?

HAWKINS MIDDLE PRINCIPAL: Yeah. Mr. Clarke says he's never seen anything like it.

AGENT REPAIRMAN: Mr. Clarke?

HAWKINS MIDDLE PRINCIPAL: Yeah, he runs the AV Club.

Agent Repairman leans down and shines a light on the Heathkit. It's almost completely charred.

AGENT REPAIRMAN: That right?

HAWKINS MIDDLE PRINCIPAL: Apparently, some of the less athletic types go nuts for this stuff.

**EXT. HAWKINS SCHOOL – CAR PARK – DAY**

Agent Repairman approaches a Hawkins Power and Light van. The lead agents sits in the driver's seat, wearing a Hawkins Power and Light uniform. He starts the car as Agent Repairman approaches and hops into the passenger seat. They share a look and drive off.

**INT. ROANE COUNTY CEMETERY – HALL – DAY**

Lonnie stands with Ted, Karen, and Charles. Joyce sits at a table, watching them. She looks away, sighing. The camera pans from Joyce and across the room, landing on Mr. Clarke. He stands at the food table, picking up pieces of food and putting them on his plate.

MIKE (O.S.): Mr. Clarke?

Mr. Clarke turns to see Mike, Lucas, and Dustin standing beside them. Dustin reaches for some food.

MR. CLARKE: Oh, hey, there. How are you boys holding up?

LUCAS: We're...in...mourning.

Lucas and Mike pretend to look sad. Dustin doesn't pick up on it, too interested in his food.

DUSTIN: Man, these aren't real Nilla Wafers.

Lucas and Mike shoot Dustin a look.

MIKE: We were wondering if you had time to talk?

LUCAS: We have some questions.

MIKE: A lot of questions.

**INT. ROANE COUNTY CEMETERY – HALL – DAY**

Mr. Clarke and the boys sit at a table.

MIKE: So, you know how in 'Cosmos', Carl Sagan talks about other dimensions? Like, beyond our world?

MR. CLARKE: Yeah, sure. Theoretically.

MIKE: Right. Theoretically.

LUCAS: So, theoretically, how do we travel there?

MR. CLARKE: You guys have been thinking about Hugh Everett's 'Many-Worlds Interpretation', haven't you?

The boys look as if they don't know what Mr. Clarke is talking about.

MR. CLARKE (CONT'D): Well, basically, there are parallel universes. Just like our world, but just infinite variations of it. Which means there's a world out there where none of this tragic stuff ever happened.

LUCAS: Yeah, that's not what we're talking about.

MR. CLARKE: Oh.

DUSTIN: We were thinking more of an evil dimension, like the Vale of Shadows. You know the Vale of Shadows?

MR. CLARKE: An echo of the Material Plane, where necrotic and shadow magic-

MIKE: Yeah, exactly. If that did exist, a place like the Vale of Shadows, how would we travel there?

LUCAS: Theoretically.

MR. CLARKE: Well...

Mr. Clarke slides an empty paper plate out from under his full one, reaching into his pocket and pulling out a pen. He holds the plate up.

MR. CLARKE (CONT'D): Picture...an acrobat...

Mr. Clarke draws two lines on the plate. He draws a stick figure acrobat on top of the top line.

MR. CLARKE (CONT'D): Standing on a tightrope. Now, the tightrope is our dimension. And our dimension has rules.

Mr. Clarke draws an arrow on either side of the acrobat.

MR. CLARKE (CONT'D): You can move forwards, or backwards. But, what if...right next to our acrobat, there is a flea?

Mr. Clarke draws a flea next to the acrobat.

MR. CLARKE (CONT'D): Now, the flea can also travel back and forth, just like the acrobat.

Mr. Clarke draws an arrow on either side of the flea.

MR. CLARKE (CONT'D): Right?

Mike: Right.

MR. CLARKE: Here's where things get really interesting. The flea can also travel this way...along the side of the rope.

Mr. Clarke draws a double-sided arrow within the two lines.

MR. CLARKE (CONT'D): He can even go...

Mr. Clarke draws an arrow from the flea to underneath the bottom line.

MR. CLARKE (CONT'D): Underneath the rope.

MIKE, DUSTIN, and LUCAS (IN UNISON): Upside down.

MR. CLARKE: Exactly.

MIKE: But we're not the flea, we're the acrobat.

MR. CLARKE: In this metaphor, yes, we're the acrobat.

LUCAS: So we can't go upside down?

MR. CLARKE: No.

DUSTIN: Well, is there any way for the acrobat to get to the Upside Down?

MR. CLARKE: Well...you'd have to create a massive amount of energy. More than humans are currently capable of creating, mind you, to open up some kind of tear in time and space, and then...

Mr. Clarke folds the paper plate in half. He stabs his pen through, making a hole, before he pulls the pen out.

MR. CLARKE (CONT'D): You create a doorway.

DUSTIN: Like a Gate?

MR. CLARKE: Sure. Like a Gate. But again, this is all-

LUCAS: Theoretical.

MIKE: But...but what if this Gate already existed?

MR. CLARKE: Well, if it did, I...I think we'd know. It would disrupt gravity, the magnetic field, our environment. Heck, it might even swallow us up whole. Science is neat. But I'm afraid it's not very forgiving.

#### **EXT. HOPPER'S TRAILER – FRONT YARD – DAY**

A police car pulls up. Callahan and Powell get out, walking up to the front door. They look into the windows and see that the place has been upended. Callahan knocks on the door.

CALLAHAN: Hey, Chief!

Callahan knocks again.

CALLAHAN (CONT'D): Hello?

Hopper suddenly opens the door, holding his gun. The sudden opening of the door takes Callahan off guard, backing away.

HOPPER: Hey!

CALLAHAN: Whoa!

Hopper looks to see if anyone else is with them, closing the door behind him.

POWELL: Jesus, Chief. You all right?

HOPPER: What are you doing here?

POWELL: We tried calling, but-

HOPPER: Yeah, the phone's dead.

CALLAHAN: Hey, so Bev Mooney came in this morning all upset. Said that Dale and Henry went hunting yesterday and they didn't come back home.

POWELL: She thought they were on another binger, but she's not so sure now.

CALLAHAN: I think this whole Will Byers thing has everybody on edge.

HOPPER: Where was this?

CALLAHAN: It was at the station.

HOPPER: No, no. Where did Henry and Dale go hunting?

CALLAHAN: Oh. Uh, out near Kerley.

HOPPER: Mirkwood.

POWELL: What?

HOPPER: Okay. You go back to the station. I'll take care of this, all right?

Hopper moves to go back into his trailer.

CALLAHAN: Are you sure?

HOPPER: Yeah, leave it.

Hopper walks inside.

CALLAHAN: Oh, hey. Uh, they found Barbara's car.

Hopper walks back outside. He closes the door behind him.

HOPPER: What?

POWELL: Barbara Holland's car. Seems she ran away after all. Staties found it late last night at a bus station.

CALLAHAN: Funny, right? They keep doing our job for us.

HOPPER: Yeah. It's funny.

Hopper walks inside, closing the door behind him. Callahan and Powell share a look.

#### **INT. POWELL'S CAR**

Powell and Callahan get into the car.

CALLAHAN: Is he off his meds again?

Powell turns the car on.

POWELL: He's been spending too much time with Joyce Byers. That's what I think.

#### **INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY**

Lonnie hammers some nails into the boards he's put up over the hole in the wall. Joyce walks into the lounge room, smoking.

JOYCE: What are you doing?

Lonnie stops hammering to look at Joyce.

LONNIE: What does it look like I'm doing? You want to freeze to death all winter?

Joyce sighs. Lonnie goes back to hammering. Joyce catches sight of piles of Christmas lights on the coffee table. She walks over to them.

JOYCE: I told you not to take these down.



LONNIE: They were in the way, babe.

Joyce puts her cigarette out in an ashtray and picks up a pile of lights.

LONNIE (CONT'D): How long are you going to keep those up? I mean, really?

Joyce shoots Lonnie an annoyed look as she moves to hang the lights back up. Lonnie keeps hammering.

LONNIE (CONT'D): You know, it's a shame what they've done to this family.

JOYCE: What?

LONNIE: The Sattler Company. I went to the quarry on the way over here. I just wanted to look around, you know? Couldn't believe it. I just couldn't believe it. No warning signs, no fence, no nothing. Ought to be held accountable if you ask me.

**INT. WHEELER HOUSE – BASEMENT – DAY**

Mike stabs a pencil through a folded piece of paper, showing Eleven Mr. Clarke's explanation. Eleven's eyes widen. Lucas sits on a chair nearby, watching them. Dustin turns in circles on the opposite side of the table, holding a compass.

MIKE: It would take a lot of energy to build a Gate like this. But that's got to be what happened. Otherwise, how'd Will get there, right?

ELEVEN: Right.

LUCAS: What we want to know is, do you know where the Gate is?

Eleven shakes her head.

LUCAS: Then how do you know about the Upside Down?

Eleven looks at her hands. She looks up at Dustin. Mike and Lucas follow her gaze. Dustin is still turning in circles.

MIKE: Dustin, what are you doing? Dustin? Dustin!

LUCAS: Dustin!

DUSTIN: I...I need to see your compasses?

MIKE: What?

DUSTIN: Your compasses. All of your compasses, right now!

Mike and Lucas put all of their compasses onto the table. Dustin looks at all of them.

MIKE: What's exciting about this?

DUSTIN: Well, they're all facing north, right?

LUCAS: Yeah, so?

DUSTIN: Well, that's not true north.

MIKE: What do you mean?

DUSTIN: I mean exactly what I just said. That's not true north.

Mike and Lucas don't say anything.

DUSTIN (CONT'D): Are you both seriously this dense?

Lucas shrugs. Dustin points off to his right before pointing off to his left.

DUSTIN (CONT'D): The sun rises in the east, and it sets in the west, right?

Dustin points in front of him.

DUSTIN (CONT'D): Which means that's true north.

MIKE: So what you're saying is that the compasses are broken.

Dustin sighs. He picks up a compass and holds it up.

DUSTIN: Do you even understand how a compass works? Do you see a battery pack on this?

MIKE: No.

DUSTIN: No, you don't. Because it doesn't need one.

Dustin puts the compass down on the table.

DUSTIN (CONT'D): The needle's naturally drawn to the Earth's magnetic North Pole.

LUCAS: So what's wrong with them?

DUSTIN: Well, that's what I couldn't figure out, but then I remembered. You can change the direction of a compass with a magnet. If there's the presence of a more powerful magnetic field, the needle deflects to that power. And then I remembered what Mr. Clarke said. The Gate would have so much power-

MIKE: It could disrupt the electromagnetic field.

DUSTIN: Exactly.

LUCAS: Meaning, if we follow the compasses north...

DUSTIN: They should lead us to the Gate.

Eleven looks worried upon hearing the boys' realisation.

#### **INT. BYERS HOUSE (HAWKINS) – BATHROOM – DAY**

Lonnie takes a shower, letting the water hit his face.

#### **INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY**

Joyce rifles through Lonnie's bag, pulling out his wallet. She pulls out a folded piece of paper and sits down, unfolding it and reading it. It's a flyer from Kohner Law Offices & Paralegal Services about accidental injury or death. Joyce sighs, realising what Lonnie plans to do.

#### **EXT. WHEELER HOUSE – CARPORT – DAY**

Nancy reaches for a bat and picks it up, moving closer to the centre of the garage and swinging it a few times. On one swing, she almost hits Steve. She gasps. He moves away from her quickly.

STEVE: Whoa, whoa, hey, whoa, whoa.

NANCY: What are you doing here?

STEVE: What are you doing?

NANCY: Nothing.

STEVE: I hope that's not meant for me.

NANCY: What?

Steve points at the bat.

NANCY (CONT'D): No. Oh, no, I was just...thinking about joining softball.

STEVE: Oh. Well, uh...listen, I'm really sorry. I mean, even before you threatened me with the baseball bat.

Steve moves further into the carport and leans against the side of the front of the Wheeler car.  
Nancy turns to face him.

NANCY: Okay.

STEVE: I panicked and...

Steve sighs.

STEVE (CONT'D): I mean, I was a total dick.

NANCY: Yeah, you were.

Steve sighs.

NANCY (CONT'D): Did you get in trouble with your parents?

STEVE: Totally, but...you know, who cares? Screw 'em. Any news about Barbara?

Nancy shakes her head.

STEVE (CONT'D): Parents heard from her? Or...

NANCY: No.

STEVE: Hey, listen.

Steve pushes off the car and steps towards Nancy.

STEVE (CONT'D): Why don't we, uh, why don't we catch a movie tonight, you know? Just kinda pretend everything's normal for a few hours. 'All The Right Moves' is still playing. You know, with your lover boy from 'Risky Business'?

Steve chuckles.

NANCY: Yeah, I know.

STEVE: You know, Carol thinks I actually kinda look like him.

Steve turns his head to the side.

STEVE (CONT'D): What do you think? Huh?

Steve takes the bat and brings it up towards his mouth, pretending the bat is a microphone.

STEVE (CONT'D): (singing) Just take those old records off the shelf...I'll sit and listen to them by myself...

NANCY: I just, I...I don't think I can. I've been really busy with this whole funeral thing and...with my brother. It's been really hard on him.

STEVE: Yeah, sure. Sure, yeah, yeah.

NANCY: So...

STEVE: I should go.

NANCY: Sorry. I'll call you later. Is that okay?

Steve nods slightly. Nancy kisses him quickly.

STEVE: Yeah. Yeah, of course.

Steve starts to walk out of the garage.

STEVE (CONT'D): (singing) Just take those old records off the shelf...I'll sit and listen to them...

Steve trails off, sighing. Nancy watches him go, feeling guilty. She goes back to swinging the bat.

**EXT. BYERS HOUSE (HAWKINS) – FRONT YARD – DAY**

JOYCE (O.S.): You were here for the money!

LONNIE (O.S.): No!

**INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY**

Joyce pushes the Kohner flyer into Lonnie's chest.

JOYCE: The money! Admit it! You aren't here cause of Will. You never cared about him. You never did!

LONNIE: Jesus, Joyce, it was his funeral today. Do we have to do this right now?

JOYCE: I can't believe I fell for this.

LONNIE: I'm here to help, Joyce.

JOYCE: To help?

LONNIE: We could use that money for good.

JOYCE: Oh, like maybe to pay off your debts?

LONNIE: To pay for Jonathan to go to school!

JOYCE: Oh, don't do that.

LONNIE: Do what?

JOYCE: Lie to me!

LONNIE: I'm not lying to you!

JOYCE: Yeah, well, where does he wanna go? Huh?

LONNIE: What?

JOYCE: Where does Jonathan want to go to college?

LONNIE: We get that money, anywhere he damn well pleases!

JOYCE: NYU, Lonnie! He's wanted to go to NYU since he was six years old!

LONNIE: So then he goes to NYU!

JOYCE: Get out. Get out!

LONNIE: You need me here, Joyce.

Joyce laughs.

JOYCE: Oh, brother, I have not needed you for a long time!

LONNIE: Oh, no? Look what happened.

Joyce scoffs.

JOYCE: Oh, don't you dare. At least I was here!

LONNIE: Oh, come on, Joyce. Just look around at this place. All your Christmas lights. What the hell am I supposed to think? You're such a great mum? You're a mess!

JOYCE: Maybe I am a mess. Maybe I'm crazy. Maybe I'm out of my mind! But, God help me, I will keep these lights up until the day I die if I think there's a chance that Will's still out there!

Joyce grabs Lonnie's bag from off the armchair, throwing it at him.

JOYCE (CONT'D): Now, get out! Get out of my house!

**EXT. HAWKINS WOODS – DAY**

Jonathan stands a short distance away from some tree stumps, holding up a gun. Cans are set up on the stumps. Jonathan fires at the cans, missing each time. He sighs in annoyance.

NANCY (O.S.): You're supposed to hit the cans, right?

Jonathan smiles as Nancy approaches.

JONATHAN: No, actually, you see the spaces in between the cans? I'm aiming for those.

NANCY: Ah.

Nancy drops her bag and bat on the ground behind them.

JONATHAN: You ever shot a gun before?

Nancy scoffs.

NANCY: Have you met my parents?

Jonathan empties the gun of blanks. He slowly starts to fill the gun with new bullets.

JONATHAN: Yeah, I haven't shot one since I was ten. My dad took me hunting on my birthday. He made me kill a rabbit.

NANCY: A rabbit?

JONATHAN: Yeah. I guess he thought it would make me into more of a man or something. I cried for a week.

NANCY: Jesus.

JONATHAN: What? I'm a fan of Thumper.

Nancy chuckles.

NANCY: I meant your dad.

JONATHAN: Yeah. I guess he and my mother loved each other at some point, but...

Jonathan cocks the gun.

JONATHAN (CONT'D): I wasn't around for that part.

Nancy reaches a hand out for the gun. Jonathan hands it to her.

JONATHAN (CONT'D): Um, yeah.

Jonathan points at the cans on the stumps.

JONATHAN (CONT'D): Just, uh, point and shoot.

NANCY: I don't think my parents ever loved each other.

JONATHAN: They must have married for some reason.

Nancy aims for a can.

NANCY: My mum was young. My dad was older, but he had a cushy job, money, came from a good family. So, they bought a nice house at the end of a cul-de-sac and started their nuclear family.

JONATHAN: Screw that.

NANCY: Yeah. Screw that.

Nancy pulls the trigger. She hits a can. It clatters to the ground. Nancy and Jonathan both chuckle.

#### **INT. HOPPER'S TRAILER – LOUNGE ROOM – DAY**

Newspaper clippings about Terry Ives and MKUltra are scattered on the coffee table. The camera pans from the coffee table to Hopper. He sits on the floor, back against a counter. He's on the phone. The line rings.

DIANE (ON PHONE): Hello?

HOPPER: Hey.

DIANE (ON PHONE): Jim?

HOPPER: Yeah.

Diane sighs.

DIANE (ON PHONE): Why are you calling me here? I told you not to call me.

HOPPER: I know, I know, I know. I just wanted to...I just wanted to hear your voice and, uh...I just wanted to say that, um...even after everything that happened, I don't...I don't regret any of it. And those seven years, they were...they were everything to me.

DIANE (ON PHONE): Have you been drinking?

HOPPER: No. No.

A baby can be heard crying over the phone.

DIANE (ON PHONE): Shhh, honey, hey...hey, it's okay...it's okay...shhh...

The baby's cries continue.

HOPPER: You know what, actually, I have been drinking, I'm sorry.

DIANE (ON PHONE): Jim, I can't...

HOPPER: Just take care of yourself, okay? Say hi to Bill for me.

DIANE (ON PHONE): Are you sure-

Hopper hangs up. He puts the phone up on the counter behind him, standing up and grabbing the newspaper clippings. He grabs his gun, holstering it, and starts to walk to the door. The phone rings. He stops and turns to look at it, walking over and pulling on it so that it disconnects from the wall. It stops ringing.

#### **EXT. HAWKINS WOODS – TRAIN TRACKS – DAY**

Dustin and Lucas walk ahead, looking at their compasses. Mike and Eleven walk a short distance behind them. Lucas sighs.

LUCAS: How much further?

DUSTIN: I don't know. These only tell direction, not distance. You really need to learn more about compasses.

LUCAS: I'm just saying. How do we know when we get to the Gate?

DUSTIN: Uh, I think a portal to another dimension is gonna be pretty obvious.

Lucas sighs, looking back at Mike and Eleven, before he looks at Dustin.

LUCAS: Do you think she's acting weird?

Dustin looks behind him briefly before looking at Lucas.

DUSTIN: You're asking if the weirdo is acting weird?

LUCAS: I mean, weirder than normal?

DUSTIN: I don't know. Who cares?

Eleven looks nervous. She starts breathing heavily.

#### **FLASHBACK – INT. HAWKINS LAB – ELEVEN'S ROOM – DAY**

*Eleven sits on her bed, knees to her chest. She stares at Brenner, who sits on the edge of the bed, looking at a file.*

*ELEVEN: How far, Papa?*

*BRENNER: Farther that we've ever gone before.*

*Brenner shows Eleven a photo of a man.*

*ELEVEN: The bath?*

*BRENNER: Yes. Yes, the bath. Is that okay?*

*ELEVEN: Okay.*

**FLSHBCK – INT. HAWKINS LAB – BATH ROOM – DAY**

*Eleven wears a white, blocky swimsuit. She walks up some stairs, following a scientist. Another scientist walks behind her. The first scientist leads Eleven onto a landing, following the platform along. Eleven turns, approaching the top of the Bath. A scientist fixes an EEG onto her head. Another scientist unscrews the lid of the Bath, opening it on its hinges. A step lowers over the Bath, the two scientists holding it steady as Eleven steps onto it. The step begins to lower into the Bath. One of the scientists places a sort of diving helmet over Eleven's head, the helmet resting on her shoulders. The camera pans down as Eleven is lowered, showing Brenner standing on the lower floor and looking at Eleven through the window. The step stops moving and Eleven steps off, the step rising back out of the Bath.*

**FLSHBCK – INT. HAWKINS LAB – BATH – DAY**

*Brenner is blurry and a little distorted. He holds up his hand in a wave.*

**FLSHBCK – INT. HAWKINS LAB – BATH ROOM – DAY**

*Eleven puts her hand against the glass. The cover over the glass closes, leaving her in blackness.*

**EXT. HAWKINS WOODS – TRAIN TRACKS – DAY**

*Eleven grabs Mike's arm.*

*ELEVEN: Mike.*

*MIKE: Yeah?*

*ELEVEN: Turn back.*

*MIKE: What? Why?*

*ELEVEN: I'm tired.*

*Mike sighs.*

*MIKE: Look, I'm sure we're almost there. Just hold on a little longer, okay?*

*Eleven stops walking, looking behind them. She starts to walk away, sighing.*

**EXT. HAWKINS WOODS – DAY**

*Nancy and Jonathan walk through the woods.*



NANCY: You never said what I was saying.

JONATHAN: What?

NANCY: Yesterday. You said I was saying something and that's why you took my picture.

JONATHAN: Oh, uh...I don't know.

Nancy gives Jonathan a look as if to say that she doesn't believe him, but she doesn't say anything.

JONATHAN (CONT'D): My guess...I saw this girl, you know, trying to be someone else. But, for that moment...it was like you were alone, or you thought you were. And, you know, you could just be yourself.

NANCY: That is such bullshit.

Jonathan stops walking.

JONATHAN: What?

Nancy stops walking. She turns around and steps towards Jonathan.

NANCY: I am not trying to be someone else. Just because I'm dating Steve and you don't like him-

Jonathan starts walking again.

JONATHAN: You know what? Forget it. I just thought it was a good picture.

Nancy starts walking again.

NANCY: He's actually a good guy.

JONATHAN: Okay.

NANCY: Yesterday, with the camera...

Jonathan stops walking. Nancy stops as well.

NANCY (CONT'D): He's not like that at all. He was just being protective.

Jonathan starts walking again.

JONATHAN: Yeah, that's one word for it.

Nancy starts walking again.

NANCY: Oh, and I guess what you did was okay?

JONATHAN: No, I...I never said that.

NANCY: He had every right to be pissed-

JONATHAN: Okay, all right.

Jonathan stops walking. He turns around and faces Nancy. She stops walking.

JONATHAN (CONT'D): Does that mean I have to like him?

NANCY: No.

JONATHAN: Listen, don't take it so personally, okay? I don't like most people. He's in the vast majority.

Jonathan starts walking again.

NANCY: You know...

Jonathan stops walking. He turns to face Nancy.

NANCY (CONT'D): I was actually starting to think that you were okay.

JONATHAN: Yeah?

NANCY: Yeah.

Nancy starts walking again.

NANCY (CONT'D): Yeah, I was thinking, "Jonathan Byers, maybe he's not the pretentious creep that everyone says he is".

Nancy stops walking. Jonathan steps towards her.

JONATHAN: Well, I was just starting to think you were okay.

NANCY: Oh.

JONATHAN: I was thinking, "Nancy Wheeler, she's not just another suburban girl who thinks she's rebelling by doing exactly what every other suburban girl does, until that phase passes and they marry some boring one-time jock who now works sales, and they live out a perfectly boring little life at the end of a cul-de-sac. Exactly like their parents, who they thought were so depressing, but now, hey, they get it".

Jonathan scoffs, walking past Nancy. She turns around and watches as he walks away, slightly dumbfounded. She stands still for a few moments, collecting her thoughts. Scoffing herself, she starts walking after Jonathan.

#### **INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY**

Someone pounds on the front door. Joyce sits on the couch. She holds a pile of Christmas lights in one hand and a hammer in the other.

JOYCE: Go away, Lonnie.

The person pounds on the door again. Joyce angrily throws the Christmas lights to the ground and stands up, striding to the door.

JOYCE (CONT'D): Seriously! I am gonna murder-

Joyce opens the door, holding up the hammer, and is shocked to discover Hopper standing on the other side. He holds a finger to his lip, holding up a sign that reads 'DON'T SAY ANYTHING'. Hopper moves past her into the house.

JOYCE (CONT'D): (whispers) What? What?

Hopper hands the sign to Joyce and quietly closes the door. He sees all the Christmas lights and lets out a low sigh.

HOPPER: (softly) Oh, Jesus.

**EXT. HAWKINS JUNKYARD – DAY**

Eleven and the boys walk through. Dustin focuses on his compass. He looks up and stops walking. The others stop too.

DUSTIN: Oh, no.

LUCAS: “Oh, no”? What’s “oh, no”?

Dustin turns around.

DUSTIN: We’re headed back home.

MIKE: What?

LUCAS: Are you sure?

DUSTIN: Yeah, I’m sure. Setting sun, right there. We looped right back around.

LUCAS: And you’re just realising this now?

DUSTIN: Why is this all on me?

LUCAS: Because you’re the compass genius!

DUSTIN: What do yours say?

Mike and Lucas check their compasses.

MIKE and LUCAS (IN UNISON): North.

DUSTIN: Makes no damn sense.

MIKE: Maybe the Gate moved.

DUSTIN: No, I don’t think it’s the Gate. I think it’s something else screwing with the compasses.

Lucas turns around to look at Eleven. He looks mad.

MIKE: Maybe it’s something here.

DUSTIN: No, it has to be like a super magnet.

LUCAS: It’s not a magnet.

Mike and Dustin turn to look at Lucas.

LUCAS (CONT’D): She’s been acting weirder than normal.

Eleven looks guilty.

LUCAS (CONT’D): If she can slam doors with her mind, she can definitely screw up a compass.

MIKE: Why would she do that?

LUCAS: Because she’s trying to sabotage our mission. Because she’s a traitor!

Lucas walks towards Eleven. She looks guilty.

MIKE: Lucas, what are you doing?

Lucas stands in front of Eleven. Mike and Dustin join.

LUCAS: You did it, didn't you? You don't want us to reach the Gate. You don't want us to find Will.

MIKE: Lucas, come on, seriously, just leave her alone!

LUCAS: Admit it.

ELEVEN: No.

LUCAS: Admit it!

Lucas grabs Eleven's arm and holds it up. Her sleeve has blood on it. Lucas pushes her arm down in anger.

LUCAS (CONT'D): Fresh blood. I knew it.

MIKE: Lucas, come on!

LUCAS: I saw her wiping her nose on the tracks! She was using her powers!

MIKE: Bull! That's old blood. Right, El?

Eleven doesn't say anything. She looks guilty.

MIKE (CONT'D): Right, El?

Eleven looks on the verge of tears.

ELEVEN: It's...not...it's not safe.

**INT. BYERS HOUSE (HAWKINS) – LOUNGE ROOM – DAY**

Unscrewed bulbs are littered on the coffee table and floor. Hopper pants as he unscrews a bulb, dropping it to the ground and moving on to the next one. Joyce stands next to him and watches him, anxious. Hopper looks around. He's unscrewed all of the bulbs. He sits down on the armchair, still panting.

HOPPER: Okay. Should be okay, I mean...I can't guarantee it, but it should be okay.

JOYCE: What the hell is going on, Hopper?

HOPPER: They bugged my place.

JOYCE: What?

HOPPER: They bugged my place. They put a microphone in the light. It's because I'm on to them and they know it. I don't know...

JOYCE: Who?

HOPPER: I thought they might be watching you, too. I don't know, the CIA, the NSA, Department of Energy...I don't know.

JOYCE: You gotta explain this to me, cause I am not-

HOPPER: I went to the morgue last night, Joyce.

JOYCE: What?

HOPPER: It wasn't him.

JOYCE: What?

HOPPER: Will's body, it was a fake.

Joyce slowly sinks to a crouching position, at a loss for words.

HOPPER (CONT'D): You were right. This whole time, you were right.

**EXT. HAWKINS JUNKYARD – DAY**

Mike and Lucas stand facing each other. Eleven stands off to the side. Dustin stands a short distance behind Lucas.

LUCAS: What did I tell you? She's been playing us from the beginning!

MIKE: That's not true. She helped us find Will!

LUCAS: Find Will? Find Will?

Lucas turns around, walking away from Mike and looking around the scrap yard.

LUCAS (CONT'D): Where is he, then? Huh? I don't see him.

Lucas turns back to Mike.

MIKE: Yeah, you know what I mean.

Lucas walks back over to Mike.

LUCAS: No, I actually don't. Just think about it, Mike. She could've just told us where the Upside Down was right away, but she didn't. She just made us run around like headless chickens.

Dustin walks over and tries to get between Mike and Lucas.

DUSTIN: All right, calm down!

LUCAS: No! She used us, all of us! She helped just enough so she could get what she wants. Food and a bed. She'd like a stray dog.

MIKE: Screw you, Lucas!

LUCAS: No! Screw you, Mike. You're blind...blind because you like that a girl's not grossed out by you. But wake up, man! Wake the hell up! She knows where Will is, and now she's just letting him die in the Upside Down.

MIKE: Shut up!

LUCAS: For all we know, it's her fault.

MIKE: Shut up.

LUCAS: We're looking for some stupid monster...

Lucas pushes Mike's chest.

LUCAS (CONT'D): But did you ever stop to think that maybe she's the monster?

Mike grabs Lucas around the shoulders.

MIKE: I said shut up!

Mike and Lucas start fighting, the pair falling to the ground and continuing to fight.

ELEVEN: Stop!

DUSTIN: Knock it off, you idiots.

ELEVEN: Stop it!

DUSTIN: Mike, get off!

ELEVEN: Stop it!

Eleven screams. Lucas is thrown off Mike. He goes flying, landing on the ground and sliding into a piece of scrap metal. He lays there, unconscious. Mike and Dustin quickly run over to him. Eleven stays behind. She looks taken aback and scared of what's she's done.

DUSTIN: Jesus!

Dustin and Mike kneel in front of Lucas. They start to shake him.

MIKE: Lucas! Lucas! Lucas, are you all right? Lucas.

DUSTIN: Lucas, come on!

MIKE: Lucas, wake up! Lucas.

DUSTIN: Come on, Lucas!

Mike turns to look at Eleven.

MIKE: Why would you do that?

DUSTIN: (to Lucas) Come on.

MIKE: (to Eleven) What's wrong with you? (distorted) What is wrong with you?

**FLSHBCK – INT. HAWKINS LAB – BATH – DAY**

*It's dark. Eleven closes her eyes. Voices overlap.*

**FLSHBCK – INT./EXT. VOID**

*Eleven opens her eyes. We hear a man speaking Russian. Eleven looks to her left, seeing a man wearing a long coat and an ushanka. He speaks Russian to an unseen being. Eleven walks over to him. Eleven stands in front of him, looking up.*

**FLSHBCK – INT. HAWKINS LAB – BATH OBSERVATION ROOM – DAY**

*We hear the man speaking over the PA, his voice crackly. Brenner, the lead scientist, and the elevator scientist listen in.*

**FLSHBCK – INT./EXT. VOID**

*The Russian continues speaking. Eleven looks at him. A sharp growl is heard, making Eleven look off to her right. The Russian disappears in a cloud of smoke as Eleven loses focus on him.*

**FLSHBCK – INT. HAWKINS LAB – BATH OBSERVATION ROOM – DAY**

*Distorted growling can be heard over the PA.*

LEAD SCIENTIST: *What is that?*

BRENNER: *I have no idea.*

**FLSHBCK – INT./EXT. VOID**

*Eleven breathes heavily. We hear the growling again. Eleven takes off running in the opposite direction.*

**FLSHBCK – INT. HAWKINS LAB – BATH – DAY**

*Eleven bangs against the glass.*

ELEVEN: *(muffled) Help! Help!*

**EXT. HAWKINS JUNKYARD – DAY**

Eleven looks at Lucas on the ground, looking scared at what she's done. She's on the verge of tears. Dustin and Mike try to wake Lucas up.

DUSTIN: Come on, wake up, man. Come on!

MIKE: Lucas...Lucas, come on!

Lucas starts to wake up. Mike and Dustin let out relieved sighs.

MIKE (CONT'D): Lucas.

Lucas sits up. He looks disorientated.

MIKE (CONT'D): Lucas, you okay?

Dustin holds up three fingers. Lucas reaches to touch the back of his head.

DUSTIN: Lucas...Lucas, how many fingers am I holding up? Lucas, how many fingers?

Mike reaches out to touch Lucas.

MIKE: Let me see your head.

Lucas pushes Mike off.

LUCAS: Get off of me!

Lucas starts to get up.

MIKE: Just...Lucas. Lucas, let me see.

LUCAS: Get off of me!

Lucas starts to walk away in the direction they were travelling before. Mike and Dustin get up. Mike tries to walk after Lucas.

MIKE: Lucas, come on.

Dustin grabs Mike and holds him back.

DUSTIN: Let him go. Man, let him go.

Mike looks over at where Eleven had been before.

MIKE: Where is El?

Dustin looks over at where Eleven had been before. Mike looks around.

MIKE (CONT'D): (shouting) El? El!

Dustin moves into another section of the scrap yard.

DUSTIN: Eleven!

Mike and Dustin split up to look around.

MIKE: El! Eleven!

DUSTIN: El!

MIKE: Eleven!

**EXT. HAWKINS WOODS – NIGHT**

Nancy and Jonathan walk through the woods. They don't speak, still seeming to be pissed at the other for their earlier fight. Nancy hears an indistinct whimper and stops walking, looking around. Jonathan realises she's stopped and stops himself, turning to look at her.

JONATHAN: What, are you tired?

NANCY: Shut up.

JONATHAN: What?

NANCY: I heard something.

The whimper comes again, a little louder this time. Jonathan seems to hear it too.

**EXT. HAWKINS WOODS – NIGHT**

Nancy and Jonathan walk through another section of the woods. The whimpering continues. Nancy and Jonathan spot the source, an injured deer, and walk over to it.

NANCY: Oh, God...

The deer whimpers. Nancy and Jonathan kneel in front of it. Jonathan sighs. Nancy reaches out to touch the deer.

NANCY (CONT'D): It's been hit by a car. We can't just leave it.

The deer whimpers again. Jonathan glances down at the gun in Nancy's hand. The deer whimpers again. Nancy grips the gun in her hand but can't bring herself to even point it at the deer. Jonathan reaches out a hand.

JONATHAN: I'll do it.

NANCY: I thought you said-

JONATHAN: I'm not nine anymore.



Jonathan takes the gun from Nancy. The pair stand up. Jonathan sighs, pointing the gun at the deer. Nancy cringes away, not wanting to look. Jonathan cocks the gun. The deer whimpers. Jonathan hesitates. The deer is suddenly pulled into a bush. Nancy and Jonathan jump back in shock, gasping. They stare at the bush the deer was pulled into.

NANCY: What was that?

**EXT. HAWKINS WOODS – NIGHT**

Nancy and Jonathan follow a trail of blood through the woods. The trail of blood ends, but there's no deer in sight. Nancy looks around.

NANCY: Where'd it go?

JONATHAN: I don't know. Do you see any more blood?

NANCY: No.

Nancy catches sight of a hole in a tree dripping goo, leaning down for a better look. She slowly approaches the hole, shining her torch into it. She kneels down, shining her torch on the trail of blood inside.

NANCY (CONT'D): Jonathan?

When Nancy gets no response, she looks behind her. Jonathan has disappeared. She looks around for him before looking back at the hole. Nancy slides her bag off her shoulders and drops it on the ground behind her, leaving the bat with it. She starts to climb into the hole. She crawls through the webs and goo.

**EXT. HAWKINS WOODS – UPSIDE DOWN**

Nancy climbs out of the tree and stands up, dusting herself off. Her torch flickers. She looks around, slowly walking away from the tree. Her torch flickers again. Nancy hits it with her hand. A growling makes her suddenly look to her left. We see the Demogorgon feasting on the deer. Nancy stares at it in shock and fear. She slowly starts to back away, trying to stay quiet. She steps on a webby vine, the vine crunching underneath her foot. The Demogorgon turns and roars at her. Nancy screams, dropping her torch and running in the opposite direction.

**EXT. HAWKINS WOODS – NIGHT**

Jonathan hears Nancy's echoey scream and turns around.

JONATHAN: Nancy!

Jonathan starts to run in the direction of the scream. He comes across Nancy's bag and the bat on the ground outside the tree. He doesn't see the hole. Jonathan picks up Nancy's bag, looking around for her.

JONATHAN (CONT'D): Nancy? Nancy? Nancy, where are you? Nancy!

Jonathan starts to walk away from the tree.

JONATHAN (CONT'D)(O.S.): Nancy!

The camera slowly zooms in on the hole in the tree. It starts to close.

Cut to black.

**END EPISODE.**

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